

Comments

u = upper staff; *l* = lower staff;
M = measure(s)

Préludes op. 28

Sources

- A Autograph, head title “24. Préludes pour le pianoforte dédiés à son ami J. C. Kessler | par F. Chopin”. Fair copy, but with extensive corrections by Chopin. At bottom centre, in a different hand, “Ad. C (560) & C^{ie}”, with numerous additional engraver’s marks through the entire manuscript, indicating that it was used as engraver’s model for the French first edition (F1). Biblioteka Narodowa, Warsaw, shelfmark: Mus. 93.
- FC Copy of A made by Julian Fontana, title page: “Vingt-quatre Préludes | pour le Piano | dédiés à son ami | J. C. Kessler | par | F. Chopin.” Deletion in another hand, replaced immediately to the right by “M^r. Camille Pleyel | par son ami”. Likewise in another hand [centre]: “Op. 28. | [left:] London Wessel & Cⁱ. [right:] Paris”. Upper right: “6088. | [illegible]”. The whole manuscript has further engraver’s marks, indicating the use of this copy as an engraver’s model for the first German edition (G). The original is lost; a photographic copy is held by the Chopin Society in Warsaw, shelfmark: F. 503.
- F1 First French edition, Paris, Adolphe Catelin et C^{ie}. Divided into two parts (nos. 1–12, and 13–24), plate number “Ad. C. (560) et C^{ie}.” Published in August 1839. Title page (to each volume): “24 | PRÉLUDES | POUR | le Piano, | dédiés à son ami | CAMILLE PLEYEL, | PAR | FRÉD. CHOPIN | [left, with volume numbering left blank:] – Livre. [right:] Prix 7.^f 50. | Divisés en deux Livres | PARIS, chez AD. CATELIN et C^{ie}. Editeurs des Compositeurs réunis, Rue Grange Batelière, N^o. 26. | [left:] Londres, chez Wessel et C^o. [centre:] Ad. C. (560) et C^{ie}. [right:] Leipzig, chez Breitkopf et Haertel. | [below an ornamental border:] Gravé par A. Violon.” Copy consulted: Bibliothèque nationale de France, Paris, shelfmark: Vm⁷.2463.
- F2 Later, corrected version of F1, published in autumn 1839 by the same company, and with identical title pages. Copy consulted: Chopin Society, Warsaw, shelfmark: M/176 (part of the Jędrzejewicz miscellany).
- G First German edition, Leipzig, Breitkopf & Härtel, plate no. “6088”. Published in September 1839. Title page: “Vingt-quatre | PRÉLUDES | pour le Piano | dédiés à son ami | J. C. KESSLER | par | FRÉD. CHOPIN. | [left:] Oeuvre 28. [centre:] Propriété des Editeurs. [right:] Pr. 2 Rthlr. | Leipsic, chez Breitkopf & Härtel. | Paris, chez Pleyel & C^o. | 6088. | Enregistré dans l’Archive de l’Union.” Copy consulted: Bayerische Staatsbibliothek, Munich, shelfmark: 2 Mus.pr. 2590.
- E First English edition, London, Wessel & C^o; divided, like F1, into two parts, plate nos. “(W & C^o. N^o.3098.)” and “(W & C^o. N^o.3099.)”. Published early in 1840, engraved on the basis of F2. Title page: “Book [added by hand: “1”] of | Twenty Four | GRAND PRELUDES. | through all Keys. | for the | Piano Forte. | [left:] PERFORMED | BY THE AUTHOR [centre:] Dedicated to his Friend. [right:] AT THE COURT | OF S^T. CLOUD. | Camille Pleyel. | BY | FRED. CHOPIN. | Copyright of the Publishers. | [left:] OP. [added by hand: “28”] [centre:] Ent. Sta. Hall. [right:] Price 6/-ea. | THIS WORK FORMS BOOK 5. & 6. OF CHOPIN’S GRAND STUDIES. | LONDON. | WESSEL & C^o. Importers of Foreign Music & Publishers of all the Works of | CHOPIN, KUHLAU, HUMMEL, & o. | N^o. 67, Frith Street, Corner of Soho Square. | Paris, Catelin & C^o. Leipzig, Breitkopff & C^o.” Title page to the second volume is identical, except that the volume number “2” instead of “1” is notated by hand on the first line, and the opus number is printed. Copy consulted: British Library, London, shelfmark: h.472.(12.).
- Je Copy of F2 belonging to Chopin’s sister, Ludwika Jędrzejewicz, and including autograph insertions by Chopin. Chopin Society, Warsaw, shelfmark: M/176.
- OD Copy belonging to Chopin’s pupil Camille O’Meara-Dubois, including autograph entries by Chopin. Vol. 1 published Paris, Brandus, 1846, plate no. “B. et C^{ie}. 4594”, and with identical musical text to F2. Vol. 2 is a copy of F2. Bibliothèque nationale de France, Paris, shelfmark: Rés. F. 980¹.
- Sch Marie de Scherbatoff’s copy of F2, including autograph insertions by Chopin. The Houghton Library, Cambridge, Mass., shelfmark: fMus. C 4555. B 846c.
- St Jane Stirling’s copy of F2, including autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark: Rés. Vma. 241 (IV, 28, I–II).

On reception

Mikuli

Fr. Chopin’s Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 6: Praeludien. Leipzig: Fr. Kistner. London: Alfred Lengnick & Co. New issue, published 1879.

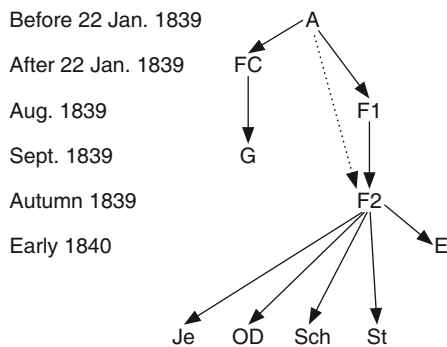
Scholtz

Frédéric Chopin: Präludien, Rondos. Critically revised by Herrmann Scholtz. New edition by Bronislaw v. Pozniak. C. F. Peters, published 1948–50.

Paderewski

Fryderyk Chopin. Complete Works, 1: Preludes for Piano. Editorial committee I. J. Paderewski, L. Bronarski, J. Turczynski. Eighth Edition. Copyright 1949 by Instytut Fryderyka Chopina, printed Cracow 1969.

Relationship between sources



We draw the following conclusions from the detailed examination of the sources set out in the *Preface*. The main source for our edition is A. FC is valuable as a neighbour-source, because Fontana was familiar with Chopin's notational idiosyncrasies. Therefore FC brings clarity to places that are not clear in A. F2 has been called upon as a weak neighbour-source for its few more significant differences (see *Preface*), but otherwise has been neglected along with all the other printed sources, unless the readings in these prints have a bearing upon reception in later editions (Paderewski, Mikuli, Scholtz). Also see the *Preface* concerning the value of the pupils' copies as source material. Additional autograph sources of individual preludes are listed in comments to the individual works.

On the edition

In general, our edition follows A. Obvious scribal errors, especially mistakes in accidentals, have been silently corrected, or changed to conform with modern engraving rules. The placing of cautionary accidentals has been silently altered to conform to modern practice. Triplet numerals and slurs follow A (see the individual comments to no. 1 for the only problematic case). The rendering of the direction of note stems, beams, and

grace notes, as well as the layout of chords and parts across the two staves, generally follows A; only where clarity of layout risks being compromised (e.g. in nos. 10 and 18) has the layout been changed to conform to modern rules. All further editorial additions to the musical text are identified by round brackets. Square brackets indicate additions from neighbour-sources, with more detailed information supplied in footnotes or individual commentary.

Fingerings: Chopin entered a few fingerings into A (no. 7, M 11; no. 16, M 22 f., 41). Many additional fingerings have come down to us via his pupils' copies, but their authenticity is in part uncertain (see *Preface*). Even where it can be shown that they really emanate from Chopin they are of course in each case tailored to the needs and ability of a particular student. In our musical text we give these fingerings in italic type. Where a particular fingering is in a number of student copies, these are assembled together into a single continuous fingering. Where they vary from each other, the variants appear in brackets. The provenance of the respective fingerings is noted in the comments to the piece concerned.

Individual comments

No. 1

1 u: Phrasing here and throughout the piece follows A; slurs over the upper staff are probably phrase-marks, and cover a whole measure each time. Exceptions are M 1, 21, 24, and 27: in these cases Chopin writes divided slurs, which might be interpreted as group slurs or legato slurs. However, F has whole-measure slurs in these measures, at variance with A. Group slurs are not untypical of Chopin, but in the op. 28 are to be found only in prelude no. 1. FC places slurs inconsistently, but mostly starts them from the first note of the upper staff; G consistently has slurs from the first note of the upper staff (except for those measures with triplet mark 3); like A, F notates from ♩ ; M 29–32 in all the manuscript sources have

whole measure slurs. Paderewski, Mikuli, and Scholtz follow FC and G. 13–15: Placement of * follows A. All the other sources, plus Paderewski, Mikuli, and Scholtz, have * at the end of the measure in M 13 f. Limited use of the pedal here is presumably on account of increased dissonance; but further on (e.g. at M 16) the graded pedaling is not continued.

Pedal in M 15 of A is unclear, likely a whole measure again.

29–32: * instruction follows A and FC; in F, and in Paderewski, Mikuli, and Scholtz, the * is at the end of the measure.

34: F has an additional E, probably due to a thickening of the ledger line in A.

No. 2

Additional source: Sketch (S_{2/4}) for nos 2 and 4 (Chopin Society, Warsaw, shelfmark: F. 1743). Dated "Palma 28 9^{bra}". Contains complete final version of the right-hand (without slurs). Left hand has gaps, two-voice stemming appears at the beginning and in M 8; from M 11 it is simplified, as in the final version.

1: E and Paderewski have **C** instead of **♯**.

A has *p* more close to the lower staff, therefore surely only for the left hand: thus in F and in Mikuli's edition. M 3 u in Mikuli has *mf*.

5 u: FC and G, Paderewski, Mikuli, and Scholtz have ♩ here and in M 10, 17, and 20; ♩ is crossed through (deleted?) in M 17 and 20 of St.

7 f. l: Chain of slurs derives from A.

11: < originally between the staves in A; later deleted and placed above the staff. Due to several corrections, the position of the sign is not clear: perhaps it is present from the final note of M 10 and extends only as far as the third note of M 11. Our reading follows FC and F2. Scholtz has < on notes 2–3, and > on note 4. See also the comment to M 16.


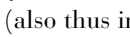
16: < between the staves in A and FC; *dim.* from M 13 is above the staff. F gives *dim.* from M 13 between the staves, with an additional < over the entire length of M 16;

Mikuli has the same. G has a $>$ on the f^1 , rather than a $<$, as does Scholtz. The readings in A and FC suggest that the hairpin applies to the left hand; see note to M 11. Chopin may have intended different dynamic levels for right and left hands in A. 21 f: A has *sostenuto* precisely from 2nd beat of M 21 to 1st beat of M 22. It is possible that the instruction applies only to these three chords.

No. 3

Additional source: copy by Fontana (FC₃), entitled “3.^{me} Prelude de Chopin”, “Moderato” (instead of *Vivace*) probably derives from a separately notated early version of no. 3 (see print in the *Appendix*). Chopin Society, Warsaw, shelfmark: M/340.

Fingerings in italics derived from St and OD.



17 u: Rhythm of the two final notes follows A. FC erroneously has , changed in G to  (also thus in Mikuli and Scholtz).



31: *cresc.* instead of *dim.* in FC₃ (see *Appendix*) and FC.

No. 4

Additional source: sketch (S_{2/4}): see No. 2. Left hand is written in abbreviated format.

Fingerings from St, Je, OD.



12 u: Note 1 in S_{2/4} is  instead of .

16 u: Notes 5–6 in S_{2/4} are  instead of .

17 l: Slur is drawn from F. Slur from M 16 in A is not continued (due to change of line), even though slur in M 16 extends well over the barline. FC ends slur in M 15, with the slur in M 17 starting on the first note.

24 l: Slur here follows A. In the other sources and in Paderewski, Mikuli, and Scholtz it extends to M 25.

No. 5

13–16, 29–32 u: Quarter-note stems in A are easily overlooked because of corrections; notes 3 and 5 first of all had , with note 3 then changed to .

16 u: Erroneously notated in FC as a repeat of M 14; accordingly \sharp on last note in G also.

17–19 l: Position of the pedal marking in A is unclear: ped. in M 18 probably does not begin until 4th note of M 18, and is on 1st note in M 19. We standardize with M 1–4.

30 l: Pedal on notes 3–4 follows F. Does not appear in A; see also M 31 f.

No. 6

Fingerings in italics derived from St and Je. Variant fingerings in brackets come from St.

1 f., 3 f., 5, 10, 23 f. l: F, and Paderewski, Mikuli have $<$ or $>$ each time for the whole measure.

13 l: Je has *pp* on third beat.

16 f. l: *sostenuto* according to A; perhaps intended only for notes 1–4 of M 17. Positioning is inconsistent in the sources: in FC, G and in Scholtz it begins on the 3rd beat of M 16, and in F and in Paderewski and Mikuli on the first beat of M 17 (but between the staves). St has an unclear marking that may postpone the *sostenuto* to the 2nd beat of M 17 (the left-hand $F\sharp$).

19 u: 2nd chord in A is not clear; likely with $f\sharp^1$ (see also M 15). The other sources, along with Paderewski, Mikuli, and Scholtz, have g^1 , probably due to their erroneous following to M 16 and M 20.

20 l: G and Scholtz have *sostenuto* from 3rd note (from 1st note of M 21 in Mikuli), probably to match M 16 f.

22 f. l: The tie in St is indistinctly crossed through. Je has a 5 fingering for both B_1 . A pencil addition in St possibly also signifies a very unclear *pp*, as already occurs previously in M 21 and 22.

No. 7

Fingering in italic type derived from OD.

7 u: Mikuli and Scholtz have tie contrary to the sources.

12 u: [*l* for the third interval $a\sharp^1/c\sharp^2$ follows A.

13 u: No \natural before a^1 in A and F; added in St, OD.

15 l: FC, G, Mikuli and Scholtz erroneously give additional e .

No. 8

1, 2, 25, 26 l: F and Mikuli have a short $>$ to each first note instead of a longer form.

4 u: A and FC lack \natural before the 4th note of the 4th quarter; added in F.

6, 20 u: Paderewski has $f\sharp^2$ contrary to all sources.

9 l: g is more likely in the harmonic context; there is a parallel relationship with the 3rd and 4th beats of M 9 and 10.

11: In F, Paderewski, Mikuli, and Scholtz the *cresc.* from M 9 continues up until the $<$ of M 12.

13 u: The 3rd quarter in A and F1 lacks \natural before note 3 and \flat before note 6; F2 only adds \natural . Both accidentals are present in E, and in Paderewski, Mikuli, and Scholtz.

15 f., 17–20, 23 f., 25 f. u: Ends of slurs in A are unclear, due to change of line; however, they are open to the right at the line ending.

17 u: All sources give note 3 of second quarter as b^1 instead of ab^1 ; but see M 15, 16 and 18.

19 u: All sources lack \natural before note 6 of fourth quarter; but see M 1 and 5.


21 u: A lacks \sharp on the 4th note of the 3rd beat; added in F2.


23 u: A lacks \natural on the 4th note of the 3rd beat; present in F and in Paderewski, Mikuli, and Scholtz. The same place in M 24 has d^2 , but the harmonic context there is different.

26 l: F, Mikuli and Scholtz each have a $>$ on the first note of all four beats. No $>$ on the 2nd and 4th beats in A; but there is a repeat sign in the upper staff. However, this surely does not indicate a $>$ (A notates a repeat sign on beats 2–4 of M 25, and has an additional $>$).

No. 9

Fingerings in italics derived from St.

Rhythm: In A, Chopin first of all notated the whole of the upper voice, including M 9–12, in a simple dotted rhythm , under which the \natural was consis-

tently aligned vertically with the 3rd triplet-♩ in the middle voice (most of these are even beamed together): .

He further notated all the ♩ of the bass part in the same vertical alignment. The fact that Chopin consciously selected three different types of rhythmic notation in one vertical alignment indicates haste. It is possible that he left it to typesetters to follow their rules of engraving in respect of printing these rhythmic divisions, according to which the setters of F and G clearly positioned the ♩ of the upper voice after the 3rd triplet-♩, and the ♩ behind the ♩.

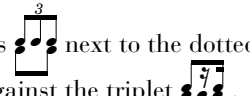

But these conjectures, and the layout of F and G, do not fit with a change to the rhythm to ♩ that Chopin made in a second revision of A in five places in the upper voice of M 9–12 and once in the bass of M 11: in these places he now notated the ♩ after the 3rd triplet-♩. On the one hand it is possible that Chopin, by this change in A, did not view a further clarification of the rhythm to be necessary in other places, and relied on the rules of engraving for the notation of the different levels of rhythm, as indeed happened. On the other hand, Chopin might only have wished the notation of ♩ to be notated behind the triplet-♩, while the ♩ were to stand vertically with the latter, and were intended to sound together. Then Chopin's wishes would certainly not have been known to the engraver, and would have been rendered incorrectly in the printed layout. Lines joining together the ♩ with the triplet-♩ in M 8 of St and Je may be evidence that a simultaneous sounding was required. Why these lines only appear in this measure, who wrote them and whether they actually were sanctioned by Chopin, remains uncertain. This important problem cannot, in our opinion, be conclusively clarified by reference to the sources of the *Préludes* (or even with the help of music theoretical works of the 18th and early 19th centuries).



A glance at the autographs and first editions of other works by Chopin confirms this conjecture: in M 254 ff. of both surviving autographs of the *Polo-*

naise-Fantaisie op. 61, Chopin writes the rhythm as it appears in A. The engravers of the first editions interpreted these contexts differently: the first German edition has them following each other, while the first French edition reproduces them as in A. There seems to have been no consistent rule in such a case. M 268–271 certainly indicate a simultaneous sounding, for in this case the last chord of each triplet group is an



octave dyad , and

a rhythmic differentiation in performance is thus hardly conceivable. The rhythmic notation is likewise unclear in M 77 ff. of the *Fantaisie* op. 49. Chopin

also writes  next to the dotted rhythm against the triplet .


Furthermore, he writes the figure  in M 78 as  in the parallel M 245.

The note-heads of the final notes in each case are set exactly above each other in the vertical alignment. The engravers of the first editions again are inconsistent in how they render these passages.

The  notation is also to be found in the *Nocturne* op. 48 no. 1. Here the intention is definitely .

This form leads back to the problem in op. 28 no. 9. The ♩-notation in the upper voice of the first beat of M 8 presents an additional problem case, for in A the first ♩ was originally (double?)-dotted. But Chopin struck out this dotting (the second ♩ has no ♩-flag), so a ♩-notation is intended. All the sources follow A in notating the second ♩ of the upper voice in vertical alignment with the last triplet-♩. Only Mikuli places the second ♩ in front of the triplet-♩.

In summary, it has to be stated that the question of whether the ♩ should sound simultaneously with the triplet-♩ cannot be conclusively answered. On the basis of our examination of the sources we reproduce the musical text as in A. The possibility of a different in-

terpretation of the forms  should not be discounted.

4 u: There is no ♮ before the *a* on 3rd quarter-note of A; *a*♯ is possible on the third quarter-note, but not on the fourth. Probably an oversight by Chopin.

8, 11: A has both *decresc.* / *cresc.* and > / < markings, probably in order to indicate divisions in dynamics between right and left hands. The same is true in M 8 of FC; F has a hairpin only to the *decresc.* marking. No hairpins in M 11 in any of the sources except A. Paderewski, Mikuli, and Scholtz also simplify accordingly. We follow A.

12 u: F and Mikuli lack tie on *b*-*b*.

No. 10

6 f. u: Slur in A, F, G, and Mikuli extends only to the end of M 6.

7: All sources have an augmentation dot on *g*♯; probably a scribal error in A.

8: Slur lengths in the upper part follow FC; they are unclear in A. In F and G, and in Paderewski, Mikuli, and Scholtz, they extend to the third quarter-note. The readings in FC are supported by the end of the octave passage (parallel to M 16), and the ♩ instead of the ♩ in the bass (compare M 4 and 12).

10 f. u: Slur in FC, F, G and in Mikuli extends only to the end of M 10 (on account of the corrected M 11 in A).

18: 2nd chord unclear in A; probably with *f*♯.

No. 11

Fingerings in italics derived from Sch, OD.

1: In contrast to all the sources, Paderewski and Mikuli add a *p*, probably as a consequence of a misread *f* in M 21 (see comment there).

16 f. u: The slur before the change of stave in A may extend only to the end of M 16; it is also unclear in FC.

21: Grace note in FC, G and Scholtz notated as ♩; Mikuli presents a tied ♩ *B* instead of *d*♯¹. F misreads the slurs and grace note as *f*; Mikuli and Scholtz also have *f*.

24 l: A lacks fz in the first half of the measure, and only gives \ast .
 25 f.: A may have a divided slur in both staves after M 25 (due to change of line); reproduced thus in Paderewski and Scholtz.

No. 12

1 l: The position of the \ast in A is unclear: after Chopin's correction to the third bass-octave the \ast is placed before the third octave. But in the event that Chopin wrote the pedal marking before the correction, the "lift pedal" marking would originally have been exactly below the third octave. We change to conform to M 2–4.
 4 l: Not written out in A and FC (it is indicated as a repeat of M 3); it is not clear whether this also applies to the $>$ in M 3; F, G, and Mikuli lack $>$. We give $>$ as in M 9–12. Likewise in M 44.
 4 f. u: Slurring here and throughout the piece follows A.
 8 u: It is unclear whether the slur begins on the first or second eighth-note in A. FC and G, as well as Mikuli, continue the slur from M 7.
 9 f. l: No pedal markings in A. G and Paderewski, Mikuli, and Scholtz give pedaling as in M 1–2.
 12 u: Slur here follows A; G and Scholtz extend it to final eighth note. In E, Paderewski, and Mikuli it extends to the third-to-last eighth note.
 13: F, Paderewski and Mikuli already begin slur on last note of M 12.
 21 f. u: In addition to the slur in the middle voices, A and FC each give a whole-measure slur from b^1 . This is probably an oversight by Chopin: it seems that he notated whole-measure slurs above the upper stave later on, overlooking the fact that there was already a slur in the middle voice in M 21. The upper slur could, however, have been intended to indicate tenuto. A simultaneous legato- and phrasing slur is also conceivable as an interpretation of the double slur. G, Mikuli, and Scholtz have a tie on b^1 – b^1 , and also on the a^1 – a^1 in M 25.
 23 u: The \natural before the $c^{\sharp 2}$ was originally not present in any of the sources. It

was added to FC by an unknown hand. Mikuli and Scholtz have \natural , surely on account of the c^1 in the following measure. There is no direct analogy to M 27, since M 27 moves to the major, and not, as in M 23, to the minor key. A relationship to the dominant between M 23 and 24, and M 27 and 28, argues in favour of c^2 . However, it is unlikely that Chopin forgot to write \natural .

30 u, last eighth note: Illegible, deleted accidentals appear in front of the octave in A. FC and F originally lacked the accidental, but a \sharp was later added to FC by an unknown hand. G notates \natural before d^1 . Paderewski, Mikuli, and Scholtz give octave $d^{\sharp 1}/d^{\sharp 2}$. The harmonic context of e minor and the last eighth note of M 32 argue in favour of d^{\sharp} first of all; but on the other hand the harmonic development in M 31 leads back to C major. E minor is finally reached only in M 33, which renders a d more likely in M 30.

32 l: F, Paderewski, and Mikuli lack tie on f^{\sharp} – f^{\sharp} .

36 u: There is an unclear correction to the last beat of A, which presumably lacks $\downarrow f^{\sharp 2}$. FC and G give $f^{\sharp 2}$, but F does not. Paderewski, Mikuli, and Scholtz have $f^{\sharp 2}$.

53–57: It is not clear whether $>$ or \gg is intended on the first beat of each measure in A; from M 53 f. there was originally a \gg from the 2nd to 3rd quarter-note each time. This was deleted, and replaced by shorter hairpins on each first beat. M 54–57 then have $>$ each time; it is possible that $>$ begins only from M 55.

64 l: No pedal marking in A or FC. F, Paderewski, and Mikuli call for pedal throughout the measure.

68 u: Slur extends only to the barline in A, and consequently only to the last note of the measure in FC. Surely the reading in M 72/73 is intended.

70 l: First octave in Paderewski and Mikuli is G^{\sharp}/g^{\sharp} as in M 66. A has illegible (multiple?) corrections, but the final reading is definitely E/e .

78 f.: These two measures are missing from FC, G, and Scholtz. It is unclear whether this is due to an oversight by

Fontana, or an intentional intervention. Mikuli notes "some editions suppress these 2 clearly authentic measures".

No. 13

Fingerings in italics derived from OD.
 Meter: There are several levels of correction to tempo and meter markings in A. *Lento ma non troppo* is corrected to *Lento*. $\frac{6}{8}$ (or $\frac{6}{4}$; impossible to decipher clearly) is corrected to $\frac{3}{8}$. Perhaps Chopin originally wrote in $\frac{6}{8}$ meter (the 1st chord of the upper staff has \downarrow instead of \downarrow ; while the first half measure in the lower staff has \downarrow instead of \downarrow). Based on this meter he probably added *non troppo* to *Lento* in order to guarantee a flowing tempo. As he subsequently changed the basic meter (and the corresponding note values) to an "alla breve" ($\frac{3}{2}$), this addition became redundant. The new meter (triple) clearly does not accord with the rhythmic structure of the piece (duple). All other sources have $\frac{3}{8}$. Like all the later editions, we use the metrically-correct form $\frac{6}{4}$.

4 u: FC, G, and Scholtz incorrectly give \downarrow instead of \circ ; likewise in M 12 in G and Scholtz.

4 f. u: It is not clear whether, in A, the slur should be divided as in the lower stave (due to change of line). F and G, Paderewski, Mikuli, and Scholtz divide the slur, creating three two-measure groupings in M 1–6.

6 l: \sharp missing before note 10 in all sources.

22 f. l: Placement of \ast follows A; in the other sources, and in later editions, M 22 has it one eighth-note later, and M 23 one eighth-note earlier.

28 u: Slur ends at beginning of M 29 in A and FC.

31 u: At the 5th and 6th quarter notes in St there is a manuscript addition



but very unclear. The addition is musically questionable, and its meaning remains obscure. Furthermore, in F (the basis for St) there is no tie on $d^{\sharp 2}$.

32 u: $a^{\sharp 1}$ according to a correction in St. All other sources give the first chord with a b^1 , as do Paderewski, Mikuli,

and Scholtz. The parallel M 16 has $a\sharp^1$.

33–35: Pedal marking in A and F2 is above the upper stave; probably evidence that the treble grace notes are to be held with the pedal.

No. 14

In St the *Allegro* tempo marking has been deleted and replaced with *Largo*. Probably not to be regarded as a binding change of tempo, but perhaps as an indication for practice. The *pesante* marking may indicate the piece's character and musical presentation.

- 1: F, Paderewski, and Mikuli have measure indication **C**.
- 5: The \natural on note 9 in both staves is only in E; it has been added by hand to St.
- 6: An accidental has been deleted before note 11 in A; perhaps c instead of cb is intended.
- 8 u: Second hairpin in A cannot be deciphered: originally was \gg , after correction possibly \ll . F gives \ll , FC has \gg . See also the dynamic in M 7. Paderewski, Mikuli, and Scholtz give \ll .
- 14: No accidentals on either stave in A, therefore ebb . b has been added by another hand in FC, while Mikuli, Scholtz, and Paderewski likewise have eb . eb in M 14 results in a complete chromatic sequence $db-ebb-eb-fb-f$ in the uppermost notes.
- 19: Staccato dot in A in upper stave only. The left hand was originally notated an octave higher, with an “8” beneath it. The staccato probably also applies to the left hand.

No. 15

Fingerings in italics derived from St and OD. Variant fingerings shown in brackets are from OD.

- 4 f. u: Break in slur follows A; FC, F, and G, as well as Paderewski and Mikuli, continue the slur.
- 7 l: All the sources lack the \downarrow -stem on the 4th ab ; we change here, and in M 22 and 78, to match M 3.
- 9, 34, 50: Division of notes between the hands comes from St.
- 12 l: b before c^1 is not in A; in St and OD it has been added by hand.

13 l: A has an additional upward stem to the $\downarrow eb^1$; there was originally an additional stem to $\downarrow f^1$, which was later deleted.

17 l: 7th eighth-note in A is unclear, probably more likely without eb^1 . eb^1 is in FC, G, and Paderewski, Mikuli, and Scholtz, but not in F.

19 l: Only A has an additional \downarrow -upward stem to gb ; added to FC by a later hand. Upward stems have been added in St and OD, here and on the final eighth-note ab \downarrow .

21 f.: \ll according to St.

26 u: **p** according to OD.

33, 49 l: 4th chord in A is $C\sharp/c\sharp$ instead of $E/c\sharp$ (same in Mikuli); $C\sharp/c\sharp$ also present in St, OD and Je, but there corrected by hand to $E/c\sharp$.

42 f. l: Slur may extend only to the end of M 42 in A. See also M 58 f.

44: **pp** according to OD.

63 f. u: Break in slur is from A (where there is a change of line). FC, G, Paderewski, and Mikuli have a continuous slur.

70 u: 1st chord in A, FC and G has $d\sharp^1$ instead of e^1 ; F has e^1 : compare M 62. Since F has e^1 , and the student copies have not been corrected (in contrast to M 33 and 49), it is likely that this reading was authorized by Chopin (Paderewski, Mikuli, and Scholtz also have e^1).

72 u: Following a change of line in A and FC it is unclear whether a new slur begins at the first chord; G, Paderewski, Mikuli, and Scholtz have a continuous slur.

78 u: A lacks the augmentation dot on c^1 ; we make consistent with M 7 and M 22.

78 f. u: Break in slur at barline is from A; but see M 3 f. and 22 f.

81 l: A lacks \ast ; F and Paderewski place \ast at the end of M 81.

81 f.: In F and Mikuli the f does not appear until note 2 of M 82.

87 u: $>$ only in A; it is also missing from Mikuli and Scholtz.

No. 16

7 u: Notes 13 and 15 lack b in A, FC and F. G places b only on note 15 (as does Scholtz); it is more likely from

the musical context that both notes should be ab^3 : see also M 23.

12 f. u: No \natural before note 12 in A each time.

14 f. u: Break in slurring in M 14 in FC, Paderewski and Scholtz after M 14.

16 l: The lack of a c^1 in G and Scholtz surely derives from FC: it is unclear whether the note is present there. We follow A.

17 f. u: FC, G, and Scholtz break slur after M 17.

22 f. u: Authentic fingerings from A.

29 u: Note 14 in A lacks \natural .

32 l: Only A has a slur on 1st and 2nd chords.

34–39 l: Pedal marking from A; M 38 f. is not changed to match M 34 f.

38 f. u: A lacks b on note 14.

40 l: Staccato on 1st chord is only in A.

41 u: Authentic fingering derives from A.

No. 17

Fingerings in italics in M 86 derived from OD.

Additional sources:

A₁₇: Autograph dedicatory insertion in an autograph album belonging to Ignaz Moscheles. Entitled “Alto” (“Alto?”). Contains M 65–72. Signed “Paris 9. Novembre 1839 | de la part de l’ami F Chopin”. British Library, London, shelfmark: Music Loan 95.2.

FC₁₇: Additional copy made by Fontana that probably goes back to a separately notated early version of no. 17 (see the print in the *Appendix* to our edition).

Tempo marking: “Allegretto quasi andantino”. Gesellschaft der Musikfreunde, Vienna, no shelfmark.

19 u: Chord on 5th beat in A, FC, F and G has f^1 instead of $f\sharp^1$. All later editions, and FC₁₇, have $f\sharp^1$. The f^1 from F is not corrected in any of the student copies. M 21 cannot be pressed into service as a parallel passage since the harmonic context is different; furthermore, a^1 appears there with $>$, but not the f^1 in M 19.

24: **p** on 1st beat in FC₁₇; Scholtz gives **f**.

36–42 l: F2 adds pedal marking, following M 4–10.

38 u: No augmentation dots on eb^2 and f^2 in A.

43 u: Grace note and arpeggio signs are unclear in A. As a result, F misreads the accidental to the grace note as \natural instead of \sharp , and does not give arpeggio; Mikuli and Scholtz also lack arpeggio.

44 f. u, 48 f. u: There is a tie in the upper voice to the next measure only in FC₁₇, also in Paderewski and Mikuli.

65 l: A₁₇, FC₁₇, FC, G and Paderewski, Mikuli, and Scholtz have a *fs* on note 1 (see also the following measure). It is not present in A.

65 f. u: No slur in A and A₁₇.

No. 18

Fingerings in italics derived from OD.

1: F and Paderewski have **C** instead of **♯**.

1, 2, 5, 6: In A, the legato slurs in the accompanying chords are written only in the upper stave, but probably apply to both hands.

8: A lacks **b** on penultimate note in both staves.

8 u: The *cresc.* in A does not extend to the end of the measure, possibly because of shortage of space.

12 f.: In M 12 u in A there is a slur open to the right at the end of the measure (which comes before a change of line and a change of page): there is no slur in l. In M 13 l the slur is restated on note 1; unclear in u, but may have been intended to open to the left. FC and Scholtz break slur across barline. Conversely, F, Paderewski and Mikuli have slurs to 4th \downarrow of M 13.

17: FC, G, and Scholtz lack *ff*.

No. 19

9–12 l: F2 has *And.* at the beginning of M 9, and *** at the end of M 12.

41 f. l: F2 has *And.* at the beginning of M 41, and *** at the end of M 42.

44 u: A lacks \natural before final note.

62 f. l: F, G, and Paderewski, Mikuli, and Scholtz lack \downarrow .

69 l: FC, F, G, and Paderewski have *** on second beat. F has new *And.* for last measure. Mikuli has *** on first beat of M 69, and a new *And.* in M 70. Scholtz has *And.* from M 68 to 2nd beat of M 70, and a new *And.* for the final measure.

No. 20

Additional sources:

A_B: Autograph dedicatory entry in the album of Alfred de Beauchesne, signed “Paris 30 Janvier 1840 Chopin”.

9-measure version (M 1–8, 13). Bibliothèque nationale de France, Paris, shelfmark: W. 24.88.

A_C: Autograph dedicatory entry in the album of the Cheremetieff family, signed “Paris 20 Mai 1845 F.Chopin”.

13-measure version. Russian State Library, Moscow, shelfmark: M.9817.

C_S: Copy by George Sand. 13-measure version. In private collection. Reproduced in Krystyna Kobylańska, *Manuscripts of Chopin's Works. Catalogue*, Kraków 1977, vol. 2, Addenda, p. 50.

1: A_C has *f* instead of *ff*.

3: \leftarrow in A_B already starts at 4th beat of M 2. In A_C it already begins at the 2nd beat of M 2. In both sources it is between the staves.

3 u: *eb*¹ present in 4th-beat chord according to A_C (the latest autograph source), C_S and as a handwritten insertion in St. A (and FC, F, G) and A_B lack **b**, so the chord contains *e*¹. Possibly an oversight in A by Chopin? Of the later editions, only Mikuli has *e*¹.

4 f. u: M 4 of A has a slur, open to the right, before a change of line. It is possible that a continuous slur from M 3–8 is intended, as in F. FC has the reading reproduced here.

5 l: A_C, here and at the corresponding place in M 9, begins slur only on second note.

7 u: M 9–12 are not written out in A (and FC). Instead, M 5–8 are marked “a”, “b”, etc., and four unwritten measures, with only these letters, are appended at M 8. Dynamic markings are present in M 9–12, along with the *And.* In M 11 Chopin does not repeat the *ritenuto* written in M 7 (A_B and A_C give no *ritenuto* at either place). G and Scholtz assume that the *ritenuto* supports the effect of closure and therefore applies only to M 11. The fact that it is given in M 7 of A thus suggests an oversight by Chopin. This assumes that Chopin added M 9–13 in A after he had already written the *ritenuto* in M 7,

although there is absolutely no evidence for this. By contrast, F and C_S have *ritenuto* only in M 7. We conjecture that the lack of *ritenuto* in M 11 in all cases is an oversight, so present that marking both in M 7 and 11.

8 u: A lacks \natural before *d*¹ on the third quarter-note; A_B and A_C have \natural , which matches M 12.

8/12 l: A_B has tied *g–g* on 3rd and 4th quarter-notes.

9–12: The piece was originally conceived without these measures. In A they are notated as a repeat (see comment to M 7). No. 20 had probably already been composed in Paris before the journey to Mallorca, and at Pleyel's wish Chopin had lengthened the piece with the repeated measures, leading to the note in A concerning the measures to be repeated: “note pour l'éditeur (de la rue de Rochecouard | petite concession faite à M^e xxx. | qui a souvent raison.” [“Note to publisher (of rue de Rochecouard. Small concession made to Mr. xxx, who is often right”]. As late as 1840 Chopin wrote down the short version in A_B.

11 f.: Exact placement of *cresc.* and *And.* in A are unclear, since there are no notes in the measure. In A_C the *cresc.* begins already on the first beat of M 10, and in C_S on the first beat of M 11. A_B lacks *cresc.*

12: *f* is given in a manuscript insertion in OD.

13: A_B has *ff* instead of *>*.

No. 21

Fingerings in italics derived from St, Je, and OD.

4 u: Reading follows A, where a prolongation dot on the $\downarrow g$ ¹ has been deleted; after this the \natural has not been added, probably intentionally, since *eb*¹ is written on the last eighth note of the lower voice of the upper stave, and so is to be played with the right hand. This is confirmed by fingerings in St and OD. F has *eb*¹ on the lower stave, but *g*¹ without prolongation dot. Paderewski and Mikuli do likewise, but add the prolongation dot. FC, G and Scholtz have



- 14 f. l: E and Scholtz have slur to first note of M 15.
- 16 f. l: F, Paderewski, and Mikuli have slur to first note of M 17.
- 28 u: g^b1 in the upper stave derives from A and FC, probably on account of a repeated note, which is best executed using the right-hand thumb.
- 33–36 u: Slurs follow A; FC each time does not extend the slurs on the eighth notes to the first beat of the following measure. F and Scholtz have slurs on eighth notes only.
- 34 l: Staccato follows A; does not appear in F, Paderewski, Mikuli, and Scholtz.
- 38 f. l: Slur extends to first note of M 39 in FC, F, G, Paderewski, Mikuli, and Scholtz.
- 44 l: eb on the last quarter note is not clear in A; it is possibly intended as eb^1 . All the other manuscript sources, Paderewski, Mikuli, and Scholtz, have eb^1 .
- 47 l: In St, each of the three final ♪ has upward stem and beam, probably to indicate that they are to be played with the right hand. It is possible that the same applies to M 45.
- 49–53 l: Slurring in A is unclear, due to correction and a change of line. It is inconsistent in the other manuscript sources, and also in the later editions.

No. 22

- 1–12 l: Slurring is inconsistent in A and in the other sources. We follow A, but do not make the slurs consistent there.
- 8 u: Chord in A, FC, and G has ♪ instead of ♪ ; however, the subsequent rests imply a chord with ♪ , so probably an error; Scholtz has ♪ , and changes the rests to match.
- 17 l: A may have a staccato on first eighth-note. There are many similar dots on the same page, and it often cannot be decided whether they are paper- or inkmarks. However, stacca-

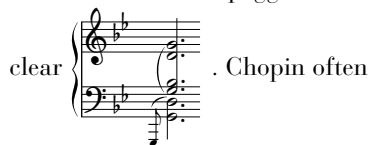
to is more distinctly written in other places: see M 16 u.

- 22, 30: In A (and FC), M 17–24 are labeled with letters “a” through “h”; the repeated M 25–32 are written as empty measures with letters referring back to M 17–24. G erroneously interprets the letter “f” in M 22 and 30 as *f*; Scholtz pushes *f* to after M 23 and 31.

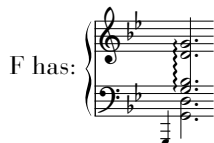
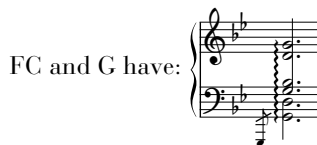
- 35 u: Stem on first chord in A is unclear; perhaps just a ♪ *a*.

- 35–38: Slurring in F2 and in Paderewski, Mikuli, and Scholtz corresponds to M 1 ff.

- 41: Execution of the arpeggio in A is not



wrote arpeggios with vertical slurs; we interpret the two slurs and grace note as in no. 17, M 47.



Paderewski interprets the lower slur as a grace note slur:



No. 23

Fingerings in italics derived from OD.

- 2, 6, 10, 18 l: Staccato dot on note 1 follows A. It is frequently missing from the other manuscript sources, and from Scholtz.

- 13 l: f^1 is taken from A. The note head is too large in FC, so it is not clear if it is g^1 or f^1 . Consequently there is an f^1 and g^1 dyad in G, Mikuli and Scholtz.

- 16 l: F, Paderewski, Mikuli, and Scholtz have bb^1 ♪

- 19 f.: FC, G, and Scholtz have *dim.* on 4th quarter-note of M 19, and *smorz.* on 2nd quarter-note of M 20.

- 20 ff. l: Mikuli, Scholtz and Paderewski add slurs. Each has a slur on quarter notes 1–2 and 3–4 in M 20, and from first beat of M 21 to M 22.

No. 24

Fingerings in italics derived from St and OD.

- 6 u: Slur in A does not begin until first note of M 7, probably by mistake due to a change of line. See also M 24 f.

- 7, 25 u: Grace notes come from A. In G, Paderewski, and Scholtz the note values are standardized.

- 17, 35 u: Note 2 in A is each time given a rather longer accent; throughout the piece the length of accents is difficult to differentiate; with the exception of a few clear-cut cases we render all accents as $>$.

- 19 f.: *sempre forte* instruction in A and FC is stretched to extend to the end of M 20.

- 32 u: < begins later in A, FC, G, Paderewski, Scholtz; we follow F, and make consistent with M 14 and 18.

- 46: *p* in the upper stave begins only on 1st note in F. The *p* is not clear in A, FC and G, since the lower stave is not written out but provided with a repeat sign, though it would most likely be at the beginning of the measure. Both variants are found in later editions.

- 51: The dynamic marking is not clear in A: two *f* are discernible, the left one written very thinly, the right one very thickly. Perhaps originally a *ff*, replaced by a single, more broadly written *f*; or a second *f* may have been added, so that *ff* is meant. FC and G have *f*, F has *ff*. Both variants appear in later editions. The dynamic context makes *f* more likely.

- 57 f. u: The phrasing slur in A does not extend beyond the barline; probably a mistake caused by a change of line. In F and Mikuli the slur in M 57 is on notes 2–3 only.

- 59 u: It is not clear in A whether there is a staccato dot or dash; and on note 2 there is perhaps a dash instead of a dot.

- 72 u: Position of the accent in the second half of the measure is not clear in

A and FC. There is a shorter accent between 1st and 2nd chords. F, G, and Mikuli lack accent. Paderewski and Scholtz have accent on first chord. 73 l: A probably lacks staccato dot. The dot in the upper stave is only in A. Only present in the upper stave in Paderewski and Scholtz; Mikuli completely lacks staccato.

Prélude op. 45

Sources

- A Austrian first edition in the “Album – Beethoven”, Vienna, Mechetti. Plate no. “P. M. N^o 3594.”, published November 1841. Title page: “PRÉLUDE | pour le | PIANO | dédié à Mademoiselle la Princesse | Elisabeth Czernicheff | par | F. Chopin. | Oeuvre 45. | PARIS, chez Maurice Schlesinger”. Album of *Dix Morceaux brillants*. In April 1843 a separate reprint was published by Mechetti, with a new title page but with the same plate number and an unchanged musical text. Copy consulted: Bayerische Staatsbibliothek, Munich, shelfmark: Mus.pr. 17487.
- F1 First French edition, Paris, Schlesinger. Published as *Keepsake des pianistes* in the *Revue et Gazette musicale de Paris*, 12 December 1841, printed on three pages. Head title: “PRÉLUDE | Par F. CHOPIN”. Copy consulted: The British Library, London, shelfmark: g.442.d.d.(2.).
- F2 New engraving by Schlesinger, Paris. Separate edition under plate no. “M. S. 3518.”, published 1841, printed on seven pages. Title: “Prélude | pour | LE PIANO | dédié à Mademoiselle | La Princesse Elisabeth Tchernischeff | ET COMPOSÉ PAR | F. CHOPIN | [left:] Op. 45. | [right:] Prix. 6^l. | [centre:] Paris, MAURICE SCHLESINGER, Editeur | Rue Richelieu, 97. | Vienne, chez Mechetti – M. S. 3518 –

Londres, chez Wessel et C^{ie}. | Propriété des Editeurs.” Copy consulted: Chopin Society, Warsaw, shelfmark: M/176 (part of the Jędrzejewicz miscellany). According to Józef Michał Chomiński and Teresa Dalila Turlo: *A Catalogue of the Works of Frederick Chopin*, Kraków and Warsaw 1990, the separate edition F2 appeared at the end of November 1841, thus before F1. But several corrections point to F2 as an attempt to improve upon F1 (see for example the \natural in M. 26/27 u).

E First English edition. London, Wessel, plate no. “W & S. N^o. 5297.”, published January 1842. Engraving based on F1. Title page: “GRAND PRÉLUDE, | Composed by | FREDERIC CHOPIN. | OP: 45. | LONDON, WESSEL & STAPLETON, Music Sellers to Her Majesty, H. R. H. The Duchess of Kent, & c. 67, Frith St. Soho Square”. Copy consulted: Bodleian Library, Oxford, shelfmark: Mus. Inst. III. 51. (26).

Je Copy of F2 owned by Chopin’s sister, Ludwika Jędrzejewicz, with Chopin’s autograph additions. Chopin Society, Warsaw, shelfmark: M/176.

For reception history, see the notes to op. 28.

For reasons set out in the *Preface*, A forms the basis for our edition. Significant variants from A in F1/2 that are due to a lack of care by the engraver or to a later stage in the compositional process are listed in footnotes. Many variant readings from F in respect of pitch and rhythm are taken over into later editions, which raise F1 to the status of a main source.

Pedal markings: these agree with each other in F1 and F2; A indicates change of pedal more frequently. Both versions are definitely authentic. In M 6 and all corresponding measures (M 8, 10, etc.), F1/2 always give \ast a half-measure later (on the right-hand oc-





tave). The remaining variants are reported in footnotes.

On the edition


In general the musical text follows A. Obvious engraving errors, mainly in accidentals, have been silently corrected or made to conform with modern engraving rules. The placing of cautionary accidentals has been judiciously adapted to modern practice. The rendering of the direction of note stems, beams, and grace notes, as well as the division of the parts between the two staves, generally follow A. All further additions by the editor are indicated in the musical text in round brackets.

Individual comments

- 4 u: No augmentation dot on $g\sharp$ in F1/2.
- 6 u: Stemming of the octaves here and, for example, in M 8 etc. is inconsistent in the sources. The facts lead us to conclude that Chopin probably wrote them in two parts in the lost autograph. We render them consistent according to the form in which they are most frequently found from the beginning of A onwards.
- 6 f.: F1/2 already have \succ on 2nd beat of M 6.
- 9 u: F1/2 lack grace note and arpeggio.
- 16 u: F2 has a^1 in first chord \circ ; see also the $f\sharp^2$ in M 52 u.
- 18 l: F1/2 lack \natural before g .
- 18 f. u: No tie in F1/2, or in Paderewski and Mikuli.
- 22 u: In F1/2, notes 3 and 4 are $g\sharp^1-a^1$, probably by mistake. Corrected to a^1-b^1 in Je.
- 26 f. u: F1 lacks \natural before the notes g^2 . Added in F2.
- 28 l: No pedal in F1/2.
- 31 f.: f appears in A only on the first beat of M 32, probably due to carelessness by the engraver. We follow the plausible reading in F1/2.
- 33–35: F1/2 lack *cresc.* marking, so there is a \leftarrow from M 34 to first beat of M 35.
- 35: $\succ p$ is missing in F1/2, Mikuli.
- l: F1/2 lack change of pedal halfway through the measure.
- 36: pp taken from F1/2. p is repeated in A, probably by mistake.

48 u: Upper voice of F1/2 has  instead of ; we follow A, since in F1  is also pushed to the right, in the position of a  – perhaps the engraver’s model was unclear here.

51 u: Arpeggio is taken from F1/2.

52 u:  in the first chord is in all sources.

l: Fingering numbers in italics are taken from all sources, so probably were also in the two autograph copies.

52–60 l: No pedal indication in F1/2.

55: F1/2 have *cresc.* only from second half of the measure; there are then continuation strokes up to the end of M 58.

57 f. l: F1/2 break slur at end of measure.

60: F1/2 have *dim.* only at second half-measure.

62 f. l: The arrangement of slurs in F1/2, and in Mikuli, Scholtz, and Paderewski, is:



In Scholtz and Paderewski the slurs overlap to the first  of M 63.

63: F1/2 give *cresc.* only at second half-measure, followed by continuation strokes to the middle of M 66 (in F1) and to the end of M 64 (in F2).

63–65: F1/2 lack > each time.

67: *p* is already on the first beat of F1/2, and in Mikuli, Paderewski.


67 f. l: F1/2 have pedal marking from first beat of M 67 to second of M 68.


77 f.: *ritenuto* is already present in the second half of M 77 in F1/2, Mikuli and Paderewski.


78: No *f* in F1/2, Mikuli and Paderewski.

79: *Cadenza*: Not printed in small type, and without *a piacere*, in F1/2.

There is no *dim.* on the last two eighth-note groups in F2. Mikuli also reproduces the cadenza in normal-size type.

83:  instead of > to the beginning of M 84 in F1/2 and Mikuli.

85 f.: F1/2, Mikuli and Paderewski have  to the middle of M 86.

87 f.: F1 has a continuous  indication; it is probably broken in F2 and A because of a change of line.

Presto con leggerezza KK IVb No.7

Autograph (The Moldenhauer Archives, Library of Congress, Washington) signed on second page underneath the musical text with the date “Paris, 18 Juillet 1834 [to the right:] A mon Ami P. Wolff [below:] FF Chopin.” The date is difficult to decipher, and could be “10” instead of “18”. The autograph is lacking a title, and only bears a tempo marking.

22–24 u: Slurring follows autograph;

it is possible that the shorter slurs should replace the longer ones.

32 u: Upper voice follows autograph; two-voice structures are often reproduced in a rhythmically free form in op. 28 as well.

Munich, spring 2007
Norbert Müllemann